

CONCEPT "WEDDING" EXISTENCE IN THE RUSSIAN LINGUOCULTURE

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Abstract: The article analyzes the concept “wedding” in Russian linguistic culture. The main research method is linguoculturological, in terms of which the detailed analysis of structural units of lexical-semantic field of the concept “wedding” in Russian linguistic culture has been carried out. In the process of analyzing the factual material different methods were applied: the method of continuous sampling, the field method, the descriptive and diachronic methods. The emphasis is placed on the analysis of factual material with a glance of realization of the concept “wedding” in different sources, mainly Russian folklore, idiomatic expressions, as well as precedential phenomena existing in the conceptual picture of the world of the native speakers of the Russian language. The linguistic units that realize the basic meaning of the concept in their semantic structure have been isolated, linguocultural analysis of lexical, phraseological and paremiological units and winged words and expressions has been carried out. The conducted research and careful analysis of the selected factual material indicate that, on the whole, the general idea of the wedding as a marquee event in people’s lives is preserved in Russian linguoculture, at the same time a change in the background connotation is noted, which is confirmed by linguistic facts and culture-bound terms. The main assumptions of this study may be of interest to specialists in the field of linguistic conceptual studies, the results of the linguocultural analysis of the representation of the concept “wedding” in the Russian linguistic world-image can be used as an illustrative material for training courses on linguocultural studies and lexicology, as well as special courses on the specifics of the national view of the world and precedent phenomena in language and culture.

Keywords: concept, linguistic world-image, the Russian language, cultural linguistics, idiomatic expressions, precedential phenomena

1 Introduction

In the Russian cultural tradition, wedding is a very significant event in a man’s life. Russian wedding is a multifaceted phenomenon, it is accompanied by a number of specific attributes and events. The ritual of marriage is preceded by equally important activities, such as getting acquaintance with the relatives of the bride and groom, matchmaking and so on. In addition, the wedding ceremony involves the implementation of traditional actions, both during the wedding and after it, for example, a ransom for bride, presenting the newly weds by the parents with an offering of bread and salt near the groom’s house, etc.

In the Russian linguistic world image, the linguocultural concept “wedding” takes in the whole range of ideas about this phenomenon, that is why the analysis of this concept allows us to consider both the linguistic facts and the culture-specific concepts in their development.

Linguocultural concept, as is well known, comprises three components: imaginative, conceptual and value. According to V. I. Karasik, the figurative component is “the trace of the perceptually-based representation in memory in unity with metaphoric mapping” (Karasik,1999). The scholar treats the conceptual constituent of the concept as “a set of essential features of an object or a situation and the result from the process of their cognition” (Karasik,2005). However, the value component is considered to be the dominant one in linguoculturology, since it is the most culture-significant part of it, this is noted by a number of researchers in their works (Davletbaeva et al. 2015), (Zholobova ,2015), (Murzina et al, 2015), (Muharlyamova et al, 2015). “In modern linguistics, language is defined as a major nationally specific phenomenon which accumulates and transfers the cultural background, traditions, world view, and the system of moral and ethical

values of native speakers from generation to generation” (Alyokhina,2016).

2 Materials and Methods

The material for analysis was the dictionary articles with the analyzed concept “wedding” which is comprehended in phraseological units, proverbs and sayings, as well as the precedent phenomena existing in the conceptual view of the world of the Russian speakers.

To solve the objectives of the research, different methods were used. The main method was linguoculturological, within which we conducted a detailed analysis of the structural elements of the lexical and semantic field of the concept “wedding” in Russian linguoculture, as well as linguistic and cultural analysis of lexical, phraseological and paremiological units and winged words and expressions. To describe all the actual material collected by the method of continuous sampling, various different methods were used: the field method, the descriptive and the diachronic methods.

The whole complex of methods made it possible to draw general conclusions about the long existence of the concept of “wedding” in Russian linguistic culture (the descriptive method), its transformation depending on the cultural realities of a particular epoch (diachronic method), which was reflected in linguistic facts (the field method).

3 Results and Discussion

Modern researchers, concretizing and detailing the approach of V. I. Karasik to the concept, suggest, besides the above-mentioned, also including the components such as associative, etymological and historical into the structure of the concept (Kononova,2012), (Galieva et al ,2015), (Andramonova et al, 2014).

Many explanatory dictionaries, such as the dictionary by Ozhegov, the dictionary by Dahl, the dictionary by Ushakov, treat the meaning of the word *свадьба* / *wedding* as ‘a marriage rite, as well as celebrations on the occasion of marriage’ (Explanatory Dictionary by Ozhegov,2017).

The word *свадьба* / *wedding* originates from the Slavonic languages and, accordingly, has the same etymological root: Ukrainian *свадьба*, *свайба*, Belarussian *свадзьба*, Old Russian, Russian-Church Slavonic *сватѣба*, Bulgarian *сватба*, Serbo-Croat *свадба*, Slovenian *svadba*, Czech, Slovakian *svadba*, Polish *swadzba*, н.-луж. *swajzba*, *swazba*. The word is derived from *сват*, in fact “сватовство”. The Etymological Dictionary by M. Fasmer points out that the word *свадьба* / *wedding* correlates with *сварѣба* under the influence *сваритѣся* “ссоритѣся” / “quarrel” (Fasmer,1996).

It should be noted that the last remark is very important in a holistic view of the concept of “wedding”, because, as the material of the paroemiae shows, sometimes the marriage is not always associated with positive emotions and feelings. Marriage is a very important step on the part of both the newlyweds, since life as a couple requires certain efforts and obligations from each of them. Often people are not in a hurry to get married, which is reflected in proverbs and winged expressions. Let’s give some examples.

Жениться – беда, не жениться – другая, а третья беда – не отдают за меня. / To marry is a disaster, not to marry is another, and they will not give in marriage to me is the third trouble.

Венцом грех прикрыть (Proverbs and Sayings of the Russian People: V. I. Dahl. – M.: Pravda, 1987) / *To cover up sin by wedding*

Жениться не напасть, да как бы, женившись, не пропасть. / *Marry in haste and repent at leisure.*

Горе женится, нужда замуж идет / *Woe marries, need gets married* (Zhukov, 1991)

Если к другому уходит невеста, то неизвестно, кому повезло / *If the bride leaves you, no one knows who is fortunate* (Serov, 2005).

In Russia, a married woman's life was very difficult - she joined someone else's family and found herself in complete dependence on her husband. According to the old Russian customs, before the wedding, the bride's friends, weeping, unplaited her hair (a married woman could wear only two plaited plaits that were arranged around her head), and she bid farewell to a careless girlhood which was bewailed with special ritual songs. The lyrics of these songs are still extant:

Уж как к часу минуется,

Скоро воля коротается,

Я со волюшкой расстануся,

С подневолюшкой спознаюся.

Не гора ли рассыпается,

Трубчатая коса да расплетается,

Дивий век да коротается.

Дивья доля лебединая,

Дивье прозвище да хорошо,

Женская доля да недородна,

Женское званье да нехорошо (Wisdom of Our Ancestors, 2017). /

It's like time passes by,

Soon freedom is passing,

I'll give up my freedom,

I'll be acquainted with subjection.

Like the mountain crumbles,

Tubular plait is being unplaited,

The girl's days are passing away.

The swan fate of a girl,

The surname of a girl is good,

Woman's lot but it is not dignified,

Woman's dignity but it is bad.

We refer in our research to folklore, paroemiae, because the popular wisdom, concentrated in them, represents an objective picture of the world. Thus, some scholars note that the proverb is a kind of "an archetypal model of cognizing the world" insofar as in proverbs the original meaning of naive perception and

understanding of the conception of this world remains, in some cases the proverbial semantics is slightly transformed in the value normative space of modern culture (Bochina, 2015), (Safin et al, 2016), (Davletbaeva et al, 2013).

And yet, for the most part, the idea of wedding and marriage and, accordingly, a lexeme denoting wedding realities, has a positive connotative meaning.

The ideas of good, positive and negative, evil often resonate in the minds of native speakers, as some scholars have pointed out. "The good and evil concern the major axiological mechanisms regulating norms and requirements of morality. They are the most generalized concepts of morals, at the same time the good contacts idea of all positive and is comprehended as an ideal to which the person has to aspire and be guided by in daily activity; the evil acts as contrast to good, an immoral, contradicting morals" (Svetlana, 2016).

Не женат – не человек. Холостой – полчеловека. / *Unmarried – not a human. Single – half of a human.*

Лучше жениться, чем волочиться / *It is better to marry than to run after*

Дай бог любовь да совет! / *God grant you love and harmony!*

Честным пирком да и за свадебку / *By fair feast to the wedding*

Не кайся – рано вставши да молодо женившись / *Do not repent – risen early and married young* (16. Wisdom of Our Ancestors, 2017).

The concept of "wedding" is very vividly represented in Russian literature. We have repeatedly come across a description of this celebration in the works of both Russian classics and contemporary literature. So, the wedding is depicted in the poem "Ruslan and Lyudmila" and in the narrative "The Snowstorm" by Alexander Pushkin; in Lev Tolstoy's novel-epic "War and Peace" (wedding of Levin and Kitty); in the comedy by N. Gogol "Marriage"; in the stories by A. P. Chekhov, M. M. Zoshchenko, Y. Mamleev that have the same title "Wedding". Since the title is a strong position of the text, the fact that the writers titled their works with the word "wedding", which is also the name of the concept under consideration, confirms its reality and significance in Russian linguistic culture once again.

In many works, the authors emphasize the importance and solemnity of the wedding ceremony. In addition, the preliminaries immediately before the wedding are accompanied by the whole complex of feelings, thoughts, doubts of young people being on the threshold of married life. In our opinion, it couldn't be better described in novel by L. Tolstoy "Anna Karenina". «Левин еще раз спросил себя: есть ли у него в душе это чувство сожаления о своей свободе...?.. "Свобода? Зачем свобода? Счастье только в том, чтобы любить и желать, думать ее желаниями, ее мыслями, то есть никакой свободы, - вот это счастье!" - "Но знаю ли я ее мысли, ее желания, ее чувства?" - вдруг шепнул ему какой-то голос. И вдруг на него нашло странное чувство. На него нашел страх и сомнение, сомнение во всем. "Что как она не любит меня? Что как она выходит за меня только для того, чтобы выйти замуж? Что если она сама не знает того, что делает? - спрашивал он себя. - Она может опомниться и, только выйдя замуж, поймет, что не любит и не могла любить меня". И странные, самые дурные мысли о ней стали приходить ему» / "Levin once again asked himself: does he have this feeling of regret in his soul about his freedom ...? ... "Freedom? Why freedom?" The happiness is only in loving and in feeling a desire, thinking by her wishes, her thoughts, that is, no freedom, - this is happiness!" - "But do I know her thoughts, her desires, her feelings?" - suddenly whispered a voice to him. And suddenly he was seized with a strange feeling. Fear and doubt, doubt in

everything came over him. "What if she does love me? What if she marry me just to marry?" What if she does not know her own mind what she is doing? - asked he himself. She can come to her senses and, only after having got married, that he does not love and could not love me." And strange, worst thoughts about her began to capture him" (Tolstoy, 2017).

In Pushkin's "Ruslan and Lyudmila", the wedding feast and fun are painted in bright glowing colours, and the story of the bride's kidnapping from the genial bed and subsequent quest of her is nothing more than the echoes of ancient nuptialities with the compulsory difficulty tasks for the sake of the future wife.

Many writers play up the situations connected with marriage, which are perceived as being negative and usually condemned in the society. It is a marriage of convenience, misalliance, hasty marriage and so on. At the same time, such situations are often presented in a comic manner. For example, in the novel "The Twelve Chairs" by I. Ilf and E. Petrov, the authors, wishing to draw the attention of the readers to the age of Ostap Bender's bride far from young, who is getting married to a hardly familiar person, use a pun: «Молодая была уже не молода» / "The bride was not young" (Ilf I. and Petrov E., 2017).

"No wedding without miracles (without tricks or without marvels)", - we read in the dictionary by V. I. Dahl (13). However, often in literary works, the authors describe wedding "miracles" being carried to the point of absurdity. So, in Yuri Mamleev's story "Wedding" the bride, for whom "it was all the same who to get married to, if only the groom's face were nice-looking and not too sad" («все равно было, за кого выходить замуж, лишь бы жених был на лицо пригожий и не слишком грустный») (23), with the guests proceeded with celebrating and having fun even after her bridegroom's having died at the table. And the explanation for this is quite "logical": «Водки и закуски оставалось еще на столе необычайно, к тому же уходить никто не хотел» / "There were vodka and appetites in abundance on the table, besides, no one wanted to leave" (Mamleev, 2017).

Mikhail Zoshchenko describes an equally implausible situation in his story "Wedding" and, when the bridegroom cannot recognize his bride, since he knew her for only three days: «Володька, можно сказать, толком и не разглядел своей невесты. Он, по совести говоря, без шляпки и без пальто ее никогда даже и не видел» / "Volodka, one can say, did not see his bride clearly. He, to be quite honest, never saw her without a hat and without a coat" (Zoshchenko, 2016). Therefore, indignation of the protagonist roused, responding to the guests' words of accusations for him about his having confused his bride with another woman: «А нес вас разберет! Насажали разных баб, а мне разбирайся» / "And the devil only knows! They drew different women to seat, and I have to discern them" (Zoshchenko, 2017).

The precedent utterances about the wedding, often used by Russian native speakers, also indicate the reality, importance and relevance of the concept under consideration. The expression «У вас своя свадьба, у нас – своя» / "You have your own wedding, we have our own" from the popular in the mid-70s - early 80s television series "Shadows Disappear at Noon", shot by directors V. Uskov and V. Krasnopolsky on the novel by Soviet writer A. Ivanov is used as a facetious reply not to interfere with other people's affairs (Serov, 2005).

«Эх, как бы дожить бы до свадьбы-женильбы!» / "Oh, if I could live to see my wedding-marriage!" - this joking expression of the desire to arm oneself with patience and wait for the coming of a certain time, the date from the song "Oh, If I could live to see", composed by Nikita Bogoslovsky on the verse by poet Yevgeny Dolmatovsky for the movie "Alexander Parkhomenko" (1942) is still actively used in everyday speech situations (Serov, 2005).

4 Summary

The analysis of the concept "wedding" showed that its frequency and significance in Russian linguoculture are very relevant. This is indicative of, firstly, a large number of paroemiae associated with the nuptials; secondly, the writers' repeated reference to the theme of the wedding and its detailed depiction; thirdly, the functioning of a set of expressions and precedent phenomena in the modern Russian language that directly convey the attitude to a phenomenon such as wedding. It is important to clarify that along with the idea of wedding as a celebration, festivity, there is also a heavy burden of responsibility of both spouses when they marry. The versatility of the phenomenon confirms its conceptuality in the Russian linguistic world image.

5 Conclusion

Thus, the conducted research and analysis of the selected factual material indicate that, on the whole, the general idea of the wedding as a marquee event in people's lives is preserved in Russian linguoculture, while a change in the background connotation is noted, which is confirmed by linguistic facts and cultural realia. The main points of this study may be of interest to specialists in the field of linguo-conceptual studies, the results of the linguocultural analysis of the representation of the concept "wedding" in the Russian linguistic world image can be used as an illustrative material for training courses in linguoculturology and lexicology, as well as special courses on the study of the specifics of the national view of the world and precedent phenomena in language and culture.

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